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the dealer and to the advantage of both
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some most important appraisals.

THE BURLINGTON MAGAZINE

A Godefroid de Claire altar cross
with XII century enamels (Victoria
and Albert Museum) is reproduced as
the frontispiece of the March Burling-
ton, and is ably commented on by H. P.
Mitchell in a learned paper on the XII
century Walloon goldsmith. Other in-
teresting plates illustrate the article.

Major J. J. O'Brien Sexton contrib-
utes a continuation of his "Illustrated
Books of Japan" series, in which he
deals with Utamaro's Book of Shells.
Part III of R. L. Hobson's articles on
the "Eumorfopoulos Collection" gives
much interesting information anent
Han pottery, with fine illustrations.
"English Furniture of the Cabriole
Period" is the theme of H. Avray Tip-
ping's article, which he devotes more
especially to tables of the period, ad-
mirably reproduced on the accompany-
ing plates.

Roger Fry discourses with authority
and conviction on M. Larinow's strange
designs for the Russian Ballet. The
illustrations convey a good idea of M.
Larinow's conception of stage settings
and costumes. "Recent Acquisitions
for Public Collections (Part IX), by
C. E. C. Tattersall, is the closing article
of the present number. A "Note" and
correspondence follow.

The Burlington Magazine may be
obtained from the American agent,
James B. Townsend, 15 E. 40 St.,
N. Y. City.

THE PASSING OF AN ART FAD

If any proof were needed, not alone of
the waning but of the near ending of
the so-called "Modernist" movement or
—to call it by its true name—the "Mod-
ernist Fad" in painting and sculpture,
in this country, at least, the current
Independent display on the very ap-
propriate roof garden of the Waldorf-
Astoria Hotel, where the show is liter-
ally "up in the air," furnishes this. There
have not been wanting indications
abroad that the "Modernist" fad, with
its divisions into "Futurism," "Cubism,"
etc., which was really first launched by
Matisse and his admirers in Paris over
a decade ago (although brazen attempts
have been made both in Europe and
America to "father" its birth upon that
really strong and masterful painter,
Cézanne), was decidedly on the wane,
but the "Modernist" wave which
spread in time over the American art
world, and which first broke in its fury
at the well remembered Armory Show
of five or six years ago, has broken
sooner in these clearer airs and under
these sunnier skies than it did in
Europe.

Both painting and sculpture in
America will now proceed upon saner
and healthier lines than for some years
past and will in a short time free them-
selves from the hysterical and other in-
fluences of the so-called "Modernists." Artists
will now have the knowledge
that no true or great painting or
sculpture can disregard the basic
canons of art and ignore correct draw-
ing, true line and form and harmonious
tone, color and the relation of values.

The "Modernist" movement or fad
has, however, produced some new
artists of ability and worth and has
perhaps strengthened the work of
other good artists, who, having seen
the error of their ways, are fast return-
ing to light and reason. For this, and
for a few years of excitement and the
stirring up of some dry bones, let us
be thankful.

The "Modernist Fad" was founded
upon the desire to attract public notice
through making a noise and consequent
sensationalism, with hoped-for public at-
tention and resultant commercial support.
The art public was curious and amused,
but it did not buy, and without the
support of the dealers and collectors
the "Modernists," who were not in de-
mand as teachers, could not long
endure.

FOR "PERSONS" READ
"PASSIONS"

The waning of late years in the in-
terest in and study of the classics—
a most regrettable waning to the many
who believe that such interest and
study are the basis of any real general
education, much less cultivation—has
already had its effect in the many and
grievous blunders made in the printing
of even famous Latin quotations in the
American press.

An emphatic evidence of this condi-
tion was the printing as a headline
over a protesting artist's letter in last
ART NEWS, of Virgil's sarcastic query
in the Aeneide "Tantaene incolunt co-
lestibus animis irae?" (Can such pas-
sions dwell in celestial minds?) as "Can
such persons (Sic) dwell in celestial
minds?"—an utterly meaningless sen-
tence.

To the many correspondents who
naturally noticed, and must have won-
dered at such a blunder, we can only
say that we do not believe that even a
fairly well educated writer, much less
a proofreader, say, ten years ago, could
have passed such a silly sentence—as,
apart from its not making sense, the
famous saying would at once, with the
connection of the letter beneath have
supplied the correct word. We trust
that we shall not be condemned as en-
tirely ignorant of Virgil by our puz-
zled and amused readers. We have in-
flicted upon the proofreader who passed
such a blunder the punishment that
"fitted the crime."

Notable Gift to Museum

The Metropolitan Museum has recently
received an unusual and important gift—a
large and most valuable XVIII century
French table by one of the master artisans
of the period. The generous donor is
M. Jacques Seligmann of Paris and N. Y.,
and the gift is in memory of the late
J. Pierpont Morgan.

In his donation M. Seligmann states he
was influenced by his wish to offer some
testimonial of the great services Mr. Morgan
rendered, not only to the museum, but to
the cause of art in America, by his generous
gifts to the museum and his unwearied
efforts in behalf of the institution of which
he was long the president.

CORRESPONDENCE

Town Planner Academy President

Editor AMERICAN ART NEWS,

Dear Sir:

It is a curious thing that few people seem
to understand the significance of the ap-
pointment of Sir Aston Webb to the po-
sition of president of the Royal Academy of
London.

Some writers think this appointment is
just a compliment to the noble art of archi-
tecture, others think that it is because Sir
Aston is a good speaker and business man;
while I have seen it written that this ap-
pointment may mean that Britain has not
enough painters or sculptors of merit to
warrant the choice of one as P. R. A.!

All these suggestions are quite beside the
point. Sir Aston Webb's appointment may
be epoch making, not only within the Royal
Academy, but outside it also. For this
architect is a town planner, by which the
English do not merely mean someone who
can lay out a city, or even arrange a housing
scheme, but one who follows a new philo-
sophy of life. Such a man as Patrick
Geddes, whose two folio volumes on In-
dore (recently issued by the Indian Gov-
ernment of the place), sets forth this out-
look as the only possible "Moral Equivalent
for War."

I have heard Sir Aston Webb at a meet-
ing of the London Society speak to a
crowded audience, of what would be possi-
ble in London under the Civic Regime,
who smiled a little when he said that the
day was not far distant when it should be
possible to fish for salmon in the Thames
at London Bridge.

He reminded us of an old law, dating
back to the good time of Elizabeth and
Shakespeare, when one might not force
a servant or an apprentice to eat Thames
salmon more than four times (I think it
was) a week!

Sir Aston Webb, as P. R. A., may cause
such reconstruction within the Royal Acad-
emy as may make its influence felt upon
the lives of everyone of the eight or nine
millions who live in London. Stagnation
in art is a thing of the past; right direction
is following the awakening at home, and
the election of Sir Aston Webb is potent
with meaning that few as yet have grasped,
and that not everyone will have the vision
to see.

But anyone who heard his speech on the
occasion above referred to can have no
doubt but that he will set his house in
ways that may surprise many.

Yours truly,

Amelia Dorothy Defries.

Washington, D. C., Mar. 29, 1919.

Louis Mayer, who left Milwaukee to make
N. Y. his home, has taken a studio in the
Clinton, where he is modeling a bust of
John Haynes Holmes. He will soon begin
a portrait of Scott Nearing. Although
originally a painter, this artist took up
sculpture within the past few years and
has met with such success with portrait
orders that for the moment his painting has
been abandoned.

Modern Art in the Theatre

The March number of the Lotus Magazine
contains an appreciative article by Mr.
Henry McBride on the approaching depar-
ture of the artist-manager of the Théâtre
du Vieux Colombier, M. Jacques Copeau,
in which the well known art critic takes the
public, artists, and prevailing bad taste to
task for the general lack of interest in the
artistic representations of M. Copeau's com-
pany. The following excerpt will give an
idea of the trend of the article on "Modern
Art in the Theatre": * * *

"Night after night during these two
winters, where, if we Americans had the
slightest claim to be leading an intellectual
life, thousands would have sat, there were
but hundreds. The bravest, wittiest, deep-
est utterances of the great geniuses of
one of the great nations of the world were
being spread before us cloaked in theatric
settings that would have pleased those gen-
iuses immensely could they have seen them.
The pageant thus unrolled before our eyes
had qualities calculated to rouse in the
breasts of artists and art-lovers the desire
to lead better lives; but I who know all
the artists, saw precious few of them in
attendance, and there has been no pictorial
echo from the performances to filter into
our public exhibitions. Had there been
even such a slight flicker of artistic con-
nection with events as occurred here a
generation ago when Chase and Sargent
vied with each other in painting "Carmen-
cita," we should have had pictorial records
of Mme. Bogaert in the crinolines of "La
Carosse," of Mlle. Lory and M. Jouvet in
"La Jalouse du Barbouillé," and M. Dullin
in "Le Médecin Malgré Lui," to console
ourselves with in the dull theatric years to
come. But nothing of that kind has oc-
curred. Our artists have not noticed. They
twirled their thumbs and said: "Wurra,
wurra, isn't this war awful?" but did noth-
ing to establish a cordial entente with this
gracious manifestation that came to us from
France."

* * *
"What fills me chiefly with despair, how-
ever, when I think of the contrast between
the spectacles of the departing Vieux Co-
lombier and those that remain on Broad-
way, is not the fact that M. Copeau en-
gages artists to plan his costumes, but that
he as a Frenchman manages to secure seam-
stresses who can read sketches and carry
them out. That we can never, never do.
Not until we shall have been born again.
Americans simply cannot read an artist's
idea in a sketch. It is the secret of the aw-
ful messes we get into whenever we attempt
to apply art. It is the real reason why we
have so much atrocious public statuary. The
committees invariably prefer the most fin-
ished and worst sketches."

ART BOOK REVIEW

PRINTS AND DRAWINGS BY FRANK BRANGWYN.
By Walter Shaw Sparrow. Profusely
illustrated. John Lane Co., \$15, net.

As Ruskin in his dogma proclaims, "I say
that the art is greatest which conveys to the
mind of the spectator by any means what-
soever the greatest number of the greatest
ideas." Thus may we sum up the work of
Brangwyn, which the author successfully
brings out in a style worthy of the subject
and which justly emphasizes the cogency
of the artist.

Many are the painters who have pictur-
ized for posterity the heroism and sacrifice
in the battlefield of the Great War. But it
was for Brangwyn, among the very few
others, indeed, to glorify the herculean and
dogged worker of the shipyard and the
factory. In this work the author repro-
duces a number of etchings and drawings
executed by Brangwyn during the war, and
devotes considerable space and energy to
description and study of them.

To make comment alone on the artist's
contribution to perpetuating the memory of
the war would be an injustice and merely
a scraping of the surface. Of this, Mr. Spar-
row is well aware, and in a manner that
quickly assures his reader of his esoteric
knowledge of the topic, he dilates on
Brangwyn's paintings and etchings of pas-
oral, genre and cartoon subjects. To
carry his point, he devotes considerable
pace to description and comparative study,
making the book both instructive and
delightful.

The excellency of the plates, the artistic
typographical arrangement, and, as above
mentioned, the cleverness of the author,
easily place the work in the high rank of
art tomes.

A. A.

OBITUARY

Mrs. Jules Chaine

*Mrs. Jules Chaine, wife of Jules Chaine
of the Paris firm of Chaine & Simonson,
died March 8 of pneumonia after 10 days'
illness. Before her marriage Mme. Chaine
was well known on the Parisian stage as
Mme. Roland, leading lady in Mme. Sarah
Bernhardt's company. The funeral service
was held in the Church of the Madeleine
and the interment was in the Montmartre
cemetery.